

Nashville intelligence report

Issue 10

News + views Review

Free!

GO JIMMY DUB

GO JIMMY. JIMMY GO. GO JIMMY DUB. Les, Mike, and R. Gregory are GO JIMMY DUB, and GO JIMMY DUB is great. The results of Go Jimmy Dub's six months of rum, fun, and studio voodoo in Murfreesboro can be heard on **TRIPLE XXX SEX**, the group's new 4-song cassette-only release. Lavishly packaged (with lyrics), **TRIPLE XXX SEX** contains some of the coolest sounds I've ever heard. "Triple XXX Sex" kicks things off with Go Jimmy Dub (GJD) chanting lines like "It's a swinger's world" over the tribal beats of a thousand pigmy drummers. "J.J.'s Place" closes the tape in fine fashion with a monster bass riff guaranteed to have you dancing in the street. In between are two slower songs, "The Other Lovers" and "Bamboo Bay", that will leave you in a tropical paradise. The cassette is a stunning first effort from a new band, but GJD isn't expecting that as N.I.R. found out when we talked with them:

NIR: So tell us the Go Jimmy Dub story...
MIKE: It's basically just a fun thing that we thought we'd do because we wanted to. As you may have been able to hear on the tape, we did it primarily to please ourselves, and hopefully we'll please some other people along the way. That would be real nice, but we'll have to wait and see. What we want to do...people in Nashville in general aren't listening to that type of thing.

NIR: It's such an un-Nashvillian type of sound. You don't hear anything like it anywhere it seems...

LES: We're fully expecting everybody in Nashville to hate it.

MIKE: That's a legitimate comment, and if they do, it's going to tell us that we're right. It doesn't have a whole lot going for it in that it doesn't sound like last month's hit sound. It was just "Hey, this sounds like fun, let's do this!". We enjoyed playing it, and we got the sound that we wanted out of it, so if we enjoyed it, we really hope that somebody else does, but if they don't, then well, maybe somebody along the line will.

LIZ: They can always erase the cassette and record over it...[laughter].

R. GREGORY: The whole thing happened when we went into the studio and got ready to cut. The studio was under construction and there was a metal stool and a 2x4 sitting in the studio right by the drum booth. Mike and I were cutting rhythm tracks for something different and we had the drums miked, and Mike had his bass there and we were ready to go, and I reached over hit the metal stool and the 2 x 4 and it reverberated in my headphones, and I said "Wait a minute. Stop. Listen to this..." So I got this little groove thing going and Mike started putting this boom boom boom in, and that's how "Other Lovers" got started.

NIR: The tape's great, why do you think everybody in Nashville will hate it?

R. GREGORY: We talk about the Nashville music scene a lot and it seems like there's two things happening: One, people don't listen, they go to a club to see their friends, basically, and two, they don't have any fun.

LES: The bands that are the most popular are like the ones with the most friends... The reason we don't think everybody's going to like this is because we're not everybody's best friends. We don't have a party every weekend and invite every other band over... --Summing it up: Everybody hates Les, Mike's too nice a guy, and nobody knows R. Gregory. How could it be successful here?--

LES: It doesn't matter really. We're expecting success in other places, but not here.

If it doesn't work here, if it only sells 3 copies, that's just going to prove our point, and that's fully what we're expecting... People in Nashville don't listen, they socialize...



NIR: Does that explain why you'd prefer not to play at Cantrell's?

MIKE: We'd like to, but we don't want to make it into a thing like "Hey we're playing, so all of you people who are our friends please come out and see us." We don't want people to support us if they think we're awful, just because we're their friends.

R. GREGORY: You are not going to get an honest opinion about anything from a friend.

LES: And that's all you get in Nashville.

MIKE: We're not really worried about what they think of it and whether they like it or not. If we could get some kind of response, that'd be great.

R. GREGORY: If they listen to it, that's all I ask... That's the difficulty doing something in a local music scene. We don't want to come off sounding like assholes, 'cause I don't think we are. We just want people to sit up and listen to it, and come check us out if they say it's good, and say they don't like it if they think it's bad.

MIKE: It's not that we don't want friends; it's just that we want listeners too.

LES: We have nothing against these people. We realize that when you print this...

LES: So anyway, we're going to try to get some gigs outside of Nashville. We'll play in Nashville if the tape does really well, which it won't.

NIR: Will Go Jimmy Dub continue even if no one buys your tape and everyone hates you?

MIKE: Yeah, because we enjoy it. Like we said, we're really not in this to make friends

or make our friends like it. It's just something we enjoy doing ourselves. It's not like we're just making it just for ourselves, I really hope somebody gets some enjoyment out of it, but if they don't we're not going to be heartbroken. We're not going to say: "Crap. We're doing something wrong. Let's change."

R. GREGORY: Part of being creative is throwing it up to somebody and saying: "What do you think about it?". That's why the tape is being released and that's why we want people to listen to it... I think we could have made a tape where everybody would say: "That's incredible!!!", like six "J.J.'s", but we didn't want to do that. We had fun. We drank rum and we were in the islands of Tennessee for six months.

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91 ROCKS!

—Mark Brian Mainwaring/Loren

NASHVILLE will be treated to a four band night this Saturday 2/12 at Cantrell's when WRVU (aka 91 Rock) presents their first and maybe annual Benefit Concert. Actual, Practical Stylists, Ed Fitzgerald's Civic Duty, and Afrikan Dreamland have volunteered their time and talents for the show, the proceeds from which will be used to improve WRVU's alternative music collection. Besides the forerunner of these extravaganzas, the Alternative Jam, the only other "extensive" concert in Nashville was the Praxis Record's show back in 1981. (Maybe we should do one too?—Ed.) The unique and refreshing aspect of the WRVU Benefit is that most of the bands haven't played around town too often. The lineup is a great mix between Rock, Pop and Reggae.

Starting the night off will be Afrikan Dreamland, the 3 piece rasta-reggae group who began in Nashville two years ago performing their first show at Vanderbilt. Their track record includes concerts in California and Texas along with a show at the nuclear disarmament rally at the U.N. in N.Y.C. last summer. Aashid Himmons, Darrell Rose, and Mustafa Abdul-aleen play politically and spiritually oriented "blu-reggae" music full of rhythm and unusual sounding instruments.

Actual will then take the stage. Steve Anderson and Gary Rabasca play some dance-oriented music but their sound is more along the veins of the Talking Heads mixed with Roxy Music. They have recently taken up with a new manager out of N.Y.C. who, by the way also manages Grace Jones. A producer from England who they are currently considering will attend the show and maybe some big wheels and tapes will start spinning soon. The group's first EP, released last summer received airplay at college and commercial stations across the country. The EP gained international popularity getting heavy airplay on French radio.

The power pop trio of Practical Stylists (Scott Sullivan, David Russell and Jimmy Hodgkins) will then have their turn. Their high energy music will soon make its appearance on vinyl for a forthcoming EP and are featured on the cassette-only release put out by WREK, the Atlanta college station. And the name? "It was the name of an English book I read when I was at Belmont" Sullivan explained.

Rounding out the bill at Cantrell's will be Ed Fitzgerald's Civic Duty (Ed and Judy, Mark Brown, Dale Brown, and Ken Coomer). The band released a well-received EP (with a different supporting lineup) a year ago, and the new Civic Duty spent time in the studio last fall recording new material for possible vinyl release. It was bass player Dale Brown who originally approached the other groups about the possibility of playing a benefit show.

Admission to the concert is four dollars with music scheduled to begin at 9PM. Looks like this Benefit could benefit everyone!!

MALE MODEL



LOREN

Aaron Watson, David Eskin, Cliff Pemsler

WHAT would you call a 3 piece band from NYC that plays powerful funky pop with an irresistible dance beat, sounds as full as a 5 piece band, has been compared to the Gang of Four, Bow Wow Wow, and U2 and whose members are all "fairly" good looking?? How about MALE MODEL? No, we don't like that name, says Male Model. Okay, how about fun, original, talented, dynamic, maybe terrific!It's Sunday afternoon, Jan. 30 and I'm expecting MALE MODEL to come over in a few and do an interview before their show at Cantrell's. I've read their press release. David Eskin, age 21, bass, guitar, vocals; Cliff Pemsler, age 23, guitar, bass, vocals; Aaron Watson, age 18, percussion, vocals. They have an impressive collage of good reviews from Trouser Press, OP's K issue and the New York Post, along with a long record of performances including opening for the Thompson Twins in NYC, Romeo Void in Wisconsin and various shows in Chicago, DC's 930 Club, Boston, Iowa, Philly's East Side Club and of course all over the NY area, especially at Danceteria. Nashville is part of their first Southeastern visit with NC, Dallas, Athens, Atlanta and New Orleans all included.

I've listened to their vinyl, the 45 "Cliche"/"Not Juliet" and the EP "Model Noise"/"Wooden Soldier". The first sounds very pop and the latter mixes pop with a strong dance beat. I like them okay, especially "Wooden Soldier". On the phone David Eskin had told me "we're much better live" but, I've never seen them and I'm sort of skeptical.

They've arrived. Three guys with slight NY accents dressed in bulky sweaters and army greens rolled up over their heavy boots. (They have told me that they're not models but, I can't help but notice what they're wearing) MALE MODEL seem friendly but I'm not sure what to expect. Immediately we discuss the band's name.

Cliff: Smart people don't like it...they're turned off by the "poser" thing...but young girls love it. When we were strictly a pop band it was fine, it was silly and flip. On this tour we're constantly looking for a new name. I'm very uncomfortable with it. I think you can be targetted and I don't want to be targetted by people expecting something like GQ boys...

NIR: I had heard that rumor that you were all former models, which is apparently not true now that I see you. (laughter) (Actually, Aaron has done some modelling for several fashion magazines)

David: Oh come on now Cliff let the truth out...

Cliff: No, this rumor has stretched from Virginia to Georgia already. It's great publicity...our posters and stuff...they come out. 'Oh we're going to see some cute guys play A chords', that's what one girl said.

Aaron: But, also if you're gonna have someone some see you, you want them to be open minded. And if they're open minded they're gonna come for the music.

Cliff: I wouldn't see MALE MODEL.

Aaron: Why?

Cliff: I wouldn't see MALE MODEL the first time. No way. Except if I was into cute boys...I think we have a side to us...not on the records for instance because the record's a year old already. Our sound is very different. There's some real gut stuff...more serious.

NIR: Who came up with the name in the first place?

Cliff: A friend was walking down the street with a magazine and at the end it said on the last page "Be a Male Model". We had a gig the next day and didn't have a name and it stuck. Never forget that day.

MALE MODEL originated when Cliff and David met each other at Bard College (in NY state) back in early 1981. They expanded to a 5 piece band that played "silly pop, dressed in wild clothes and makeup". Says Cliff, "It was a real crowd teaser type of thing...we were as silly as we could be. It was a pompous rock band...as cliché punk as we could be". Cliff and David headed for NYC where they met Aaron at a record store.

David: Cliff and I were still both playing guitar and we were looking for a bass player and a drummer. Aaron played drums so Cliff decided to play bass and I played guitar. And I'm the worst guitar player.

Cliff: And I'm the worst bass player. So we did a gig like that and realized it was the exact opposite, I had to be on guitar and he had to be on bass.

Aaron: And I shouldn't be playing at all! (laughter)

David: This was back in '82 exactly a year ago.

NIR: Where do you draw your musical influences from?

Aaron: It's a throw together of everything.

David: Lots of dance sounds.

Aaron: Everything from Disco to Rock to percussion.

David: Even from a few years ago the strong idea was to make people dance.

Cliff: All three of us get our sound from different places. David: Yeah, since you write the words you're sort of special. Cliff: I learned guitars at a creative music studio studying jazz not learning rock. I learned the wild stuff first...free jazz. I didn't know how to play the chords. I'd just sit and jam for three hours with some really amazing musicians. I came from that angle and I guess I backfired into pop. I developed my own guitar style from that. A lot of progressive guitar like on the EP.

Aaron: I listne to a lot of Gang of Four, Talking Heads and early Cure.

David: Musical influences is always a hard question for me because I haven't bought records in years and I never put a record on the stereo unless it's a new one or a demo tape of friends of mine. At the club (David and Cliff both work at Danceteria in NYC when not on the road) I never know what I'm listening to. I just hear it or I see a band who I've never seen before and I either like it or I don't. So I can't really say what my band influences are.

Cliff: I have about 7 new favorite songs every day. I don't know...it depends on what my mood is for the day.

David: Hendrix. (laughter)

Cliff: There's a big mixture. Everyone says we sound like someone. Like last night, "You sound exactly like the Police", the night before, "You sound exactly like the Gang of Four", and the night before, "You sound exactly like the Cure." It's great because every night someone will walk up and say something different.

Aaron: It's night and day between our vinyl and our live stuff. (I soon found out that this was no exaggeration)

Cliff: People have said they couldn't stand the single and they love us live. It's never been the other way around.

NIR: Since you haven't captured your live sound on your self-produced vinyl, have you been looking around for a new producer or a record label?

David: Well, no nobody's on the phone.

Aaron: We approached Sire Records actually.

Cliff: (A record label) is not important to me. The only thing we're stunted in is in terms of the studio. We didn't have the time or money to do the EP correctly. We could only do two songs. We could have tossed those two far away. We use this friend, Iolo Carew (former DJ at Danceteria)...he was great but, his production was pretty off. But you need a producer. I realize you can't produce your own stuff. You're too close. But, we've never found a producer who's keened into our sound. And even live our sound is very special and unfortunately what's obvious to us is not obvious to them. All these sound men mix us as a rock band and we're not a rock band. It's weird. We have to find the right person. I always keep my eyes and ears open for someone.

MALE MODEL takes off to catch their opening band (a policy they adhere to). Their predictions are true. The mediocre sound of their vinyl fades away under their live performance. From beginning to end their show at Cantrell's was terrific. The problem now is what to put on the turntable to keep their live sound ringing in my ears.

\$ AD INFO... \$ (CHEAP)

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AND RATES CONTACT:
Loren Gerson
2133 Ashwood Ave.
Nashville, TN 37212
292-0706

129 SECOND AVENUE NORTH
NASHVILLE, TENNESSEE 37201
615-242-8008

local NEWS

Local favorites Mary Kay & the Cosmetics (can I still say that?), after pressure from Mary Kay Cosmetics Co. have decided to change their name. For now at least, they'll be known as M.K. & the Cosmetics, this being a permutation of the original name that was ruled out in the letter they received from the Mary Kay Company's lawyer (that letter was reprinted here in NIR a few issues back). Along with the name change comes a change in personnel. M.K.'s guitarist Crawford has departed for personal reasons. At this point in time, their new guitarist is John Lassiter. With all these other changes happening, watch for a slightly advanced version of M.K. (or whatever) to be hitting our local stages soon. Sunday, Jan. 30 was Crawford's last show with the Cosmetics & it was hot...they were opening for Male Model from N.Y. who were also quite good. Male Model liked Nashville so much that we may get them again later this month. If they do return, don't miss it.

M.K.'s not the only local band undergoing changes...The Days bassist, Lawrence Shipstone, has parted company with the band for personal reasons (there seems to be alot of that going around lately...). Onstage, he is replaced by The Days original bassist Greg Kerston. Greg is also known to some as Factual's bassist from days gone by. Greg is pleased to announce the imminent debut of his new band Basic Static later this month. They are tentatively set to open for Blue Rocker the 26th (more on Blue Rocker later) & I've got a feeling they'll be good.... back to the Days...Ritchie informed me of their recent addition, keyboardist Johnny Lauffer, & their recent completion of their own 8-track recording facility. Blue Rocker is the latest endeavor of former Nashvillean Preston Rumbaugh. Preston recently returned from Europe, & a stint with The Shakin' Pyramids, to Nashville & then on to Knoxville & Blue Rocker.

Former Children Of Noise bassist Lewis Lowery and former Paradox/Call My Lawyer keyboardist Allen Green (yours truly) have joined forces in Suburban Baroque, so watch out. Children Of Noise have been in seclusion writing tons & tons of hot new material. By the time you probably see this paper, they will have made their next local appearance opening for Cincinnati's Erector Set (Cantrell's, Thursday Feb. 17). If there's still time, plan to see this show. Erector Set plays very likeable reggae-flavored pop along with a liberal dose of authentic reggae & strait-ahead rock.

Winter '83 seems to be a time of reunions with the brief onstage reunion of File 13 at Alternative Jam #3...also forthcoming is a one-time reunion of both Cloverbottom & The Ratz at a private party later this month. All three of these bands, in case you been in Nashville less than a year or two, were part of the original new-music movement in Nashville a few years back when Phrank n' Stien's was open. Cloverbottom's 4-song 7" EP was Nashville's 1st new-music release. Another Nashville original, The White Animals, Last Weekend album is selling well... The Young Nashvilleans, who are on the same label as The White Animals (Dread Beat), album is on the racks now. It's called Metropolitan Summer & we will withhold any comments until our promo copies arrive (just kidding, actually no-ones heard it yet!). Afrikan Dreamland has just released a cassette-only project, Justice Is Coming, & reliable sources tell me that it's intense & enjoyable. Sat. Feb. 12, Afrikan Dreamland will lead off a spectacular show along with Actual, Practical Stylists, & Ed Fitzgerald's Civic Duty. It promises to be a night of truly innovative music at Cantrell's with the proceeds going to WRVU, Nashville's non-commercial rock station.

A couple of other local bits....The Nuclear Regulatory Commission from Summertown, TN. announces the change of their guitarist's name from ? to Walter Bang, & the addition of a new bassist, Dr. Burke.....Vanderbilt's Good Woman coffee house has decided not to book any more new-music, & will be sticking to folk, jazz, et.al.

Now for some regional stuff! The Brains, from Atlanta, video "Dancing Under Streetlights" is in rotation on MTV. This is the first independent produced video to make it into MTV's tight playlist. The Brains recently gave a killer performance at Cantrell's to a meager, somewhat lethargic audience. The poor audience reaction was not because of The Brains, but due to a Wednesday night booking and the lack of heat in Cantrell's cold, concrete showroom. Dana Downs, late of Vietnam, has returned to Athens from Europe and is presently involved with a yet-to-be-revealed project. The rest of Vietnam is still in Europe playing in a band called Silent Right. Pylons new LP, Chomp, is due out in March. It was co-produced by Mitch Easter & Chris Stamey, guitarist for The dB's. Stamey's own solo album, It's A Wonderful Life, is out now. He was assisted by Master, & by Fay Hunter of Let's Active. And finally, watch for a new R.E.M. album in March.

MUSICIANS--MUSICIANS--MUSICIANS--MUSICIANS

The NASHVILLE INTELLIGENCE REPORT runs a FREE Musicians Referral Service for its readers in an effort to help people with common interests/needs get together and create a joyful noise for the enjoyment of one and all. For your FREE listing, send your name, address, phone #, instrument played or needed, etc. to NIR at 2108 HAYES ST., APT. #411, NASHVILLE, TENNESSEE, 37203.

Guitarist wanted for original power pop band. If interested, call 794-8684 after 5:00 for further information.

LATE BREAKING LOCAL NEWS: Have been told that hot new band BLUE ROCKER from Knoxville will NOT be playing at Cantrell's on the 26th as reported above. I think Greg Herson's BASIC STATIC will still be playing on that date, though, so you might want to keep it on your calendar...Another change in the CHILDREN OF NOISE lineup. Brian D'Bean out as drummer and Jason Cook in. Reasons for the change are not clear, probably the usual irreconcilable differences. CHILDREN OF NOISE will still be opening for Cincinnati's ERECTOR SET on Thursday, Feb. 17, so be sure and turn out and see this great new band we hope to see playing a lot more around town. CHILDREN OF NOISE will be hitting the road on the 19th for a date in Cincinnati and we wish them luck...If you're looking for something different to listen to/see you might consider the GARY BURTON QUARTET who are playing on Sunday, FEB. 27th at 8:00pm at Vanderbilt's Langford Auditorium. Gary Burton pioneered the use of four mallets and the accompanying technique that opened up the musical possibilities of the vibraphone (LOOK IT UP). He will be accompanied by sax, drums, and bass so be prepared to bop. Tickets at the door and at the Sarratt Student Center main desk.

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EDITOR AND PUBLISHER: Andy Anderson
STAFF AND HELPERS: Allen Green, Loren Gerson, Sally Reames, Chuck Allen, Mark Brian Mainwaring

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WE LOVE MAIL!!! Please send letters, art, etc.

***IMPORTANT NOTICE - to bands or musicians considering recording:

Tommy Donaldson, national promotional director and talent coordinator for Roxy Productions (RRT Incorporated) has announced a NEW open door policy regarding master tapes. His independent label, Black Rose/Roxy, realizes that it is difficult for new acts to place masters in Nashville and wants to step forward to help out. Mr. Donaldson will listen to any and all master quality tape recordings of artists seeking a label. Donaldson is willing to invest in new acts who are talented but have little money to spend on recording. He will also consider recording for other independent labels. Call Tommy Donaldson at (615) 227-0920 or write Roxy Productions at 827 Meridian St., Nashville, TN 37207.

RADIO, RADIO

WKDA's recent change to a "new music" format has been the talk of the town, but as long as they keep playing old boring groups (Pink Floyd, etc.) and too much of boring new groups (Duran Duran, etc.), most hip listeners will want to pop in a cassette or tune elsewhere from time to time.

91 ROCK, WRVU, is always worth checking out. They play lots of local and regional music you won't hear anywhere else, and they are non-commercial (although the Public Service Announcements might get to you after a while). The biggest drawback to listening to WRVU is that unless you're within a mile or two of Vanderbilt, you can't. The problem is power, but it's a problem WRVU seems to be well on the way towards solving. If the FCC approves, the station will get a boost from its present 430 watts to 30,000 watts which will enable their broadcasts to be picked up in all of Davidson and Williamson counties. FCC approval is expected this summer, following which it will take about nine months to construct a bigger tower at a new site. A long wait to be sure, but one that will certainly be worth it.

In the meantime, if you can pick up the station you'll want to keep your ears open for the "Power Pop Special" with Emmett McAuliffe, every Wednesday from 1-3 pm. The program features Big Star, Badfinger, Blue Ash, the Raspberries, the Romantics, Sweet, the Archies, Greg Kihn, and much-much, much-much more. Two other jocks with fine shows are Mark Mainwaring and Mary Klinedinst (whose on the air interviews of local and visiting groups are such fun to listen in on).

If you don't have FM radio, all is not lost. Just a few twists of the knob will locate your tuner at 1470, WVOL-AM, the local "black" music station, and a damn good one at that. If you're tired of homogenized whitebread groups and want to be overpowered by funk, this is the station for you. WVOL plays Grandmaster Flash, Musical Youth, Prince, Vanity 6, and George Clinton/Parliament-Funkadelic and lots of other cool groups I never manage to catch the names of. Sure they play a little too much slow stuff at times, but usually they're right on the mark and the beat never stops. Not for everyone by any means, but certainly worth a listen the next time "Hungry Like A Wolf" or "Rio" comes on KDA.

Should you be traveling near Summertown, TN, you may be able to pick up the tiny 40-watt WUTZ at 88.3 FM. If you can, you are definitely in for a treat. What other station do you know of that plays the Dead Kennedys, Flipper, Red Alert, Grass, and other hardcore bands? What other station plays top regional groups like the Scorchers, R.E.M., Love Tractor, Method Actors, etc.? None that I can think of. It's enough to make you want to move to the Farm. Folks in outlying areas will be pleased (possibly shocked) when the station gets its boost to 400 watts SOON. Well worth the trip just for the chance to listen to truly excellent radio...

That's about it for this issue's radio news. Write in with comments on your fave stations, and until next time, keep the dial spinning...ANDY

SELECTION - Cat's has it! New imports include:



Chris Stamey (of the dB's)
Echo & the Bunnymen
The Stranglers
The Vibrators
U2 (7")



Cat's supports
Local artists.

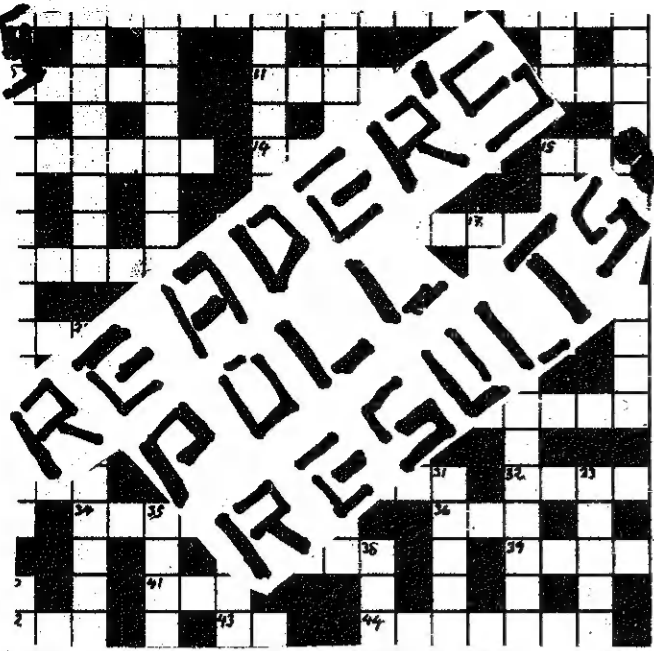
Ask about the Cat's Dozen.



Records & Tapes



2814 West End
329-CATS



What follows are the results of our first ever year-end readers' poll. We weren't exactly swamped with responses, but we did get what we feel is a fairly representative sample of our readership. Precautions were taken to insure against ballot-box stuffing, so this has not been rigged (One reader sent us about 8 identical ballots over a few weeks, but we quickly caught on). So, without further ado, here are the results:

3 Favorite Albums: R.E.M.'s Chronic Town and the Psychedelic Furs' Forever Now emerged as clear winners with the rest of the votes really scattered. Mentioned: Gun Club-Miami, Clash-Combat Rock, Jim Bob and the Leisure Suits, Lords Of The New Church, X-Under The Big Black Sun, Individuals-Fields, Iggy Pop-Zombie Birdhouse, Simple Minds-Sons And Fascination, Missing Persons-Spring Sessions, Bongos-Drums Along The Hudson, Method Actors-Little Figures, Thomas Dolby-The Golden Age Of Wireless, and even Bruce Springsteen's Nebraska.

2 Favorite Songs: No clear consensus here. Seems everybody had their own personal favorites such as: R.E.M.-"Wolves Lower", "Boxcars", "Cardening At Night" Flipper-"Sex Bomb", Clash-"Should I Stay Or Should I Go" and "Rock The Casbah", Fleshtones-"Roman Gods", P. Furs-"Love My Way", Grandmaster Flash-"The Message", Talk Talk-"Talk Talk", Romeo Void-"Never Say Never" Brains-"Dancing Under Streetlights", Killing Joke-"Follow The Leader", Tuxedo Moon-"What Use", Duran Duran-"Rio" & "Hungry Like A Wolf", Bow Wow Wow-"I Want Candy", Jan-"Town Called Malice", Stray Cats-"Rock This Town", "Stray Cat Strut", & "You Can't Hurry Love", Individuals-"Walk By Your House"

Favorite Group: Lots of votes for lots of talented groups. R.E.M., Joy Division, Gun Club, The Jam, Ultravox, Jason & the Nashville Scorchers, XTC, The Cramps, Missing Persons, Simple Minds, Rolling Stones, Who, Johnathan Richman & the Modern Lovers, Young Grey Ruins, Factual, Bruce Springsteen, and Special Guests were all mentioned with the ballots so diverse as to make any clear winner impossible to figure out.

Best Local Group: At last, we have clear, unequivocal results to report. JASON AND THE NASHVILLE SCORCHERS by a handful of votes, with FACTUAL a close second. Further down the line were PRACTICAL STYLISTS and the DAYTS with respectable showings.

Best "New" Local Group: The runaway winner is (the envelope please)...YOUNG GREY RUINS! A very distant second place to PRACTICAL STYLISTS, and an even further third to MOURNING AFTER. YGR's victory was doubtlessly influenced by their being the newest of the new groups and their many gigs around town.

Best Local Vinyl: A very close contest here between FACTUAL's "Your way"/"Think To The Beat" single and JASON's "Reckless Country Soul" EP. JASON AND THE NASHVILLE SCORCHERS EP won by about two votes, so it

was almost too close to call. Also mentioned some were the DAYTS' single and ACTUEL's 12" EP.

Favorite Song By A Local Band: An honest-to-God tie between JASON AND THE NASHVILLE SCORCHERS' "Broken Whiskey Glass" and (are you sitting down), believe it or not, COMMITTEE FOR PUBLIC SAFETY's "Nashville".

Worst Local Group: The majority of the ballots we got were from very nice people who didn't vote on this category. The votes we did get largely boiled down to hatred for ADONIS, THE PUPPETS, and THE FIGGIES (in that order). All of the winners(?) in this category may come by anytime to pick up their free frozen turkey dinner heralding their selection.

Best Live Show: JASON AND THE SCORCHERS at CAT'S RECORDS on LABOR DAY the clear winner. At least Jason's busting his tooth wasn't a total loss. Persistence pays off. Second place goes to CPS and BLACK FLAG at CANTRELL'S on AUGUST 29, and what a night that was, eh.

Best Group Live: Lots of scattered votes on this very broad category. We'll call it a three way tie between R.E.M., FACTUAL, and JASON AND THE NASHVILLE SCORCHERS with a very, very, very slight edge to the Scorchers.

Best Out-Of-Town Band To Play Nashville In 1982: A narrower category with results easier to interpret. The winner by a few votes was the TALKING HEADS, with STRAY CATS in a close second. R.E.M.'s fans also cast several votes for their heroes here.

Best Regional Band: R.E.M. R.E.M. R.E.M. R.E.M. Almost total agreement on this one. Was there ever any doubt after seeing them live?

Biggest Tragedy Of 1982: Winner- CLOSING OF SPANKY'S. Second Place- The London Side Of Nashville (record and video). Also mentioned: Breakup of Mourning After, Paying \$3 to see the Meat Puppets, and (on a national scale) Reagan, Unemployment, and Lack Of Funds.

Most Valuable Player (NON-Musician): This was won by GLENN "Dog" HUNTER for his continuing dedication to the local scene, local bands, and his constant attempts to bring national talent to town. Well done Glenn, keep up the good work. ANDY ANDERSON, your humble editor, finished second and thanks you for all the support. Also getting votes and deserving mention for their efforts are: Bruce Fitzpatrick, Rick Champion, Jack Emerson, Andy Frost, Ronny Douglas, Kevin Crownover, and of course GOD, without whom none of this would have been possible.

So much for what you thought of 1982. Thanks to those who took the time to vote. Let's make 1983 just as good a year as 1982. ROCK ON!

WRITER'S POLL - My picks for 1982 (Loren)

Fav. ALBUMS: I had a bunch this past year but, here are some with very worn grooves Individuals- FIELDS, English Beat- SPECIAL BEAT SERVICE, Psychedelic Furs- FOREVER NOW, R.E.M.- CHRONIC TOWN, Oingo Boingo- NOTHING TO FEAR, X- UNDER THE BIG BLACK SUN, Adrian Belew- LONE RHINO, Yaz(oo)- UPSTAIRS AT ERIC'S, Kim Larson and JungleDream- SITTING ON A TIME BOMB.

Fav. Group: This is a hard one. A tie between R.E.M. and New Order.

Best/Worst Local: I think 82 was a progressively good year for Nashville. A lot of talent came and went (out of town that is, to gain national attention). I like the diversity of bands that range between pop, punk, reggae, synth, rockabilly and rock. The sound that hits me just right comes from PRACTICAL STYLISTS. Fav. vinyl includes the Factual single, Actuel and Jason and the Scorchers' EP. As for the worst, I hate to spend money on cover bands or the Piggys.

Best Live Show: A toss up between Glen Branca last Feb. at Danceteria in NYC and the Psychedelic Furs last Nov. at the Ritz. (No matter where you are, if you hear that Glen Branca is playing, go. It sounds like music they might be playing on the radio in the year 2010.)

Best Group Live: No hesitation here, R.E.M. They also take Best Regional Band.

Big Tragedy: Locally, the Spanky's closeout pissed me off the most last year. Nationally, when Reagan didn't transfer from post-op to the Disturbed Ward after surgery.

MVP: Rick Carroll, former KROQ PD in Pasadena Calif. who now consults for 3 major radio stations with his "new" music format. He is now the pioneer of progressive radio in the US. More power and watts to him!

Added Category

Fav. Local Paper: NIR! (We "wouldn't print it if it wasn't true"- E. Costello)



WHAT I LIKED ABOUT 1982--Andy

Ten Favorite Albums:

BLACK FLAG- Damaged

GUN CLUB- Miami

HUMAN LEAGUE- Dare

LOVE TRACTOR

BONGOS- Drums Along The Hudson

METHOD ACTORS- Little Figures

FLESH TONES- Roman Gods & Blast Off

JIM BOB AND THE LEISURE SUITS

MISSION OF BURMA- Vs.

RICHARD HELL- Destiny Street

HOT New Local Bands To Watch:

PRACTICAL STYLISTS C.P.S.

CHILDREN OF NOISE GO JIMMY DUB

NRON BUSHMEN YOUNG GREY RUINS

Fave EP's:

R.E.M.- Chronic Town

BRAINS- Dancing Under Streetlights

THE EMBARRASMENT- The Embarrassment EP

JASON & the SCORCHERS- Reckless Country Soul

OH OK- Now

The NEATS- The Monkey's Head In The Corner Of The Room

GREAT Out-Of-Town Guests:

BLACK FLAG MISSION OF BURMA

D.O.A. EMBARRASMENT BONGOS

INDIVIDUALS GUN CLUB

INSECT SURFERS JOE ELY

JOE "KING" CARRASCO & CROWNS

BIG Artists Who Came Here:

TALKING HEADS POLICE & ENGLISH BEAT

PRINCE RICKIE LEE JONES

ELVIS COSTELLO STRAY CATS

FUN Regional Bands:
R.E.M. METHOD ACTORS
LIMBO DISTRICT CURRENT RAGE
LOVE TRACTOR
BRAINS NOW EXPLOSION
ROOSTER AND THE REDTIPS
BABYLON DANCE BAND

Fave Songs:
FLIPPER- "Sex Bomb"
PYLON- "Crazy" & "Beep"

WRVU-91 ROCK BENEFIT CONCERT

Actuel
Practical Stylists
Afrikan Dreamland
Ed Fitzgerald's Civic Duty
\$4 music begins at 9pm
SAT. FEB 12



AT
CANTRELL'S

REFLECTIONS ON ALTERNATIVE JAM 3

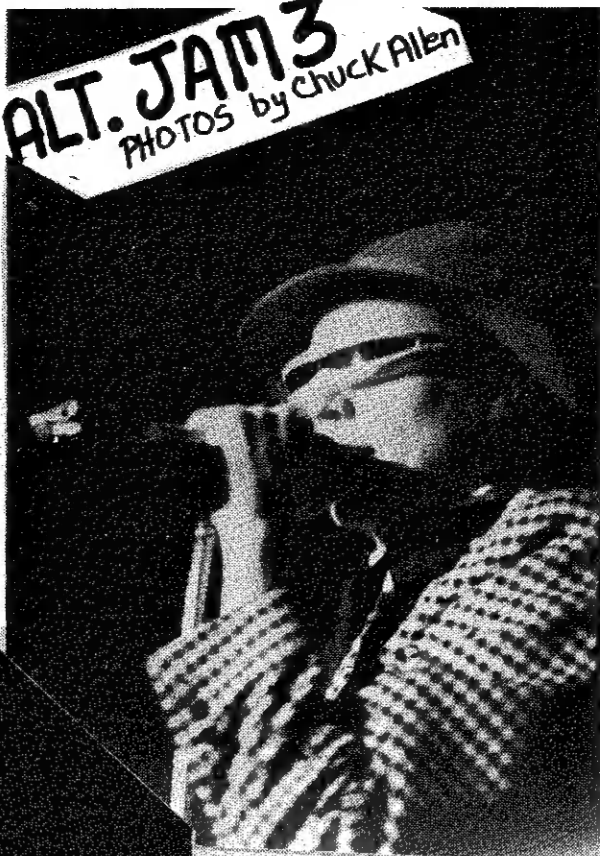
I think by even the most conservative accounts this year's Alternative Jam was a smashing success. A total of seven bands performed and jammed in a six hour musical delight before a sell-out crowd of 600 plus. The event shows what the Nashville scene is capable of when everything comes together right. Cantrell's was warm and packed; the show began on time; the set changes were kept down to a minimum; the bands were up for the evening; and everybody danced, despite some of the more obnoxious slam dancers trying to take up the entire area in front of the stage. I had lots of fun and was worn out at the end of it all. Many THANKS to Glenn and Rick for putting on yet another fantastic show.

My only major complaint about the Jam (aside from the afore-mentioned slam dancers) is with the rest of our local media. They lavished tons of press and TV on the happenings at that Volunteer Jam where the rednecks tried to boo James Brown off stage, but failed to report on what happened in our little corner of the world. If it wasn't news-worthy, why all the press coverage before the Jam? Maybe our looks scared them off...

Anyway, Jam 3 is just a pleasant memory now. Things can always be that good and that FUN if people will continue to turn out and support live music without there being five bands on the bill. This scene is what you make it.

Andy

ALT. JAM 3 PHOTOS by Chuck Allen



GATSBY PRODUCTIONS



would like to thank all those who helped make Alternative Jam 3 the best ever. In particular we thank

CAT'S RECORDS
WKDA RADIO
CANTRELL'S STAFF & CREW
THE N.I.R.
BOB OERMANN, The Tennessean
MARY ANN HEY, The Banner
ELAINE GANICK, WNGE-TV
The VANDERBILT HUSTLER
WRVU RADIO

We'd also like to thank those who worked that day to insure the smoothest running show ever done, with special thanks to WARNER HODGES AND RONNIE DOUGLAS, and a very special thanks to GIGI GASKINS.

To all of you and to all of the many people who came out to help us celebrate, again we say, "Thanks."

GLENN & RICK



by Allen Green & an anonymous friend

When asked to give my impressions of Alternative Jam #3, I found myself torn between heaping praise on some of the bands & reproaching others, or launching into a sociological discourse on the arrogance of your average closet-punk variety slam-dancer (since when does Factual's music invoke violence?). While pondering my dilemma, I found myself in conversation with the kid brother of an old high-school chum who was at AltJam 3. It was his first time to attend any "new-music" function aside from last fall's Talking Heads concert & he had plenty to say about it. I found his insights so refreshing that I asked him to write them down. Here they are in a slightly-edited version (he asked to remain anonymous):

...Committee For Public Safety could've been good if they were really as mean as they pretend to be. They kept ranting about new wave sucks, but their own music sounded more like poorly played new wave than hardcore punk, but the slamers up front could've cared less they just banged around anyway.....

...Young Grey Ruin was real good I think. I had heard they were good so I made my way up front so I could get a better look. What I heard I liked, but I was so busy defending myself against flying bodies that I couldn't really tell. I want to see them sometime when their aren't so many people.....I thought Oh O K was fun at first but they kind of got to sound the same toward the end. I think they played some of the songs twice. I can't understand why people were slamming to them though because their music wasn't mean, it was nice.

...Factual seemed the most professional of all of the bands. They seemed like the stage was their natural environment. I never knew that electronic drums could sound so powerful. I'm going to buy Factual's record as soon as I can.

...I saw Jason & the Nashville Scorchers with the Talking Heads so I knew what to expect. I don't really like country music, but when the Scorchers play those old songs, it sounds like the true spirit that stuff was written in & it was fun to hear. I was surprised when the guitarist's parents got up on stage with them. It was fun. Jason is better in a club than in Vanderbilt's memorial Gym...It looked like they were really slamming up there which is stupid to me because people who want to enjoy the music can't.....The stuff at the end of the night I at first didn't like. Factual's guitar player, Young Grey Ruins singer, & Jason's bass player (collectively known as Violent Head..AG) did some stuff that didn't sound like much...then I realized that they couldn't get their equipment to act right....Then Factual's guitarist & some other guys played some songs which were alright except the singer tried too hard to sound British. They were called File 13..... I think it was Jason's guitar player on the drums.

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* **FEBRUARY** *

FRI. 11 { **HARDCORE NIGHT IN ROOM II**
C.I.E./STD's/YOUNG LIFE (Nx-ville)
MARSHAL CHAPMAN - Room I

SAT. 12 WRVU BENEFIT CONCERT 9 PM

SUN. 13 GREG HILL BAND frm LA/NO COMMENT opens

TUES. 15 BOB'S BIRTHDAY

THURS. 17 { **CHILDREN OF NOISE** opens for
ERECTOR SET from Cinn. Room I
WRONG BAND Room II

FRI. 18 { **BUNNIES** w/ special debut open
from BURNING HEARTS Room II
DAVE OLNEY AND THE X-RAYS RM I

SAT. 19 { **DREAM 286/YGR** opens ROOM II
DAVE OLNEY AND THE X-RAYS RM I

SUN. 20 DANCE NIGHT w/ GUEST DJ BONE BROWN
from FACTUAL RM II no cover

FRI. 25 WHITE ANIMALS ROOM I

SUN. 27 DANCE w/GUEST DJ BRUCE FITZPATRICK
no cover

Phone 327-2356

IGNORANCE OF YOUR CULTURE IS NOT CONSIDERED COOL.

Hey war babies, ignorance is not bliss; it's boring. So, hey, let's get literary. These are a few of my favorite books...what do you consider important reading for the last of the war-babies?

ADULTERERS ANONYMOUS

Exene Cervenka and Lydia Lunch
Whoever said "anonymous" was a woman was right. A great tone of poetry by those queens of no wave, Lydia Lunch (1313, Devil Dogs, 8-Eyed Spy, Teenage Jesus and the Jerks) and Exene Cervenka of X. Wonderful, dark, dirge-like...

EDIE SEDGEWICK-AN AMERICAN BIOGRAPHY

Edie Sedgwick, youth quaker, scene maker. One of many on the list of casualties. This book gives a good view of her life from her family tree to her fatal overdose. It's also a fairly good view of the Warhol Factory Scene and New York in the 60's. The book is composed of many conversations with people who knew Edie with chronological blurbs by all sorts of different people, including Patti Smith. Lots of great pictures too.

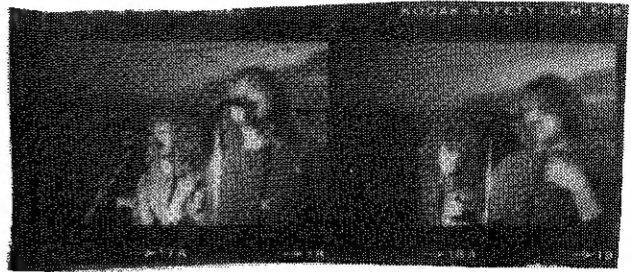
PATTI POLITE'S GUIDE TO SLAM DANCE ETIQUETTE

Patti Polite is not amused. I like hardcore. I have nothing against slamming. One slams to hardcore. But things have gotten a bit out of hand...

- 1) Ask yourself this question: "Did I come to hear the music or to slam?"
- 2) Certain music is appropriate for slamming (i.e. hardcore bands like BLACK FLAG, D.O.A., C.P.S., etc.).
- 3) Certain music is not appropriate for slamming (i.e. anything not hardcore). For Example, one does not slam dance to FACTUAL, OH OK, or other groups whose music is not meant for slamming.
- 4) If you do slam, when the music is appropriate, be careful who you slam into. My boyfriend and I recently had to lay out a guy who kept slamming into us during OH-OK's set. It was not a pretty sight. Also watch what you slam into; knocking out the monitors is not cool.

An Alternative To Slamming:
Buy yourself one of those plastic blow-up Bozos. They don't bruise or break. Hit them and they'll slam back. You could even place a picture of Reagan on ol'Bozo's face and really get those old aggressions out.

OH OK



- ANDY

OH OK ARE ALRIGHT!! Proof that it's not what you play but the way that you play it, OH OK combine bass, drums (minimal), and guitar (sparingly) to create light but tight dance rhythms over which two girls' tiny voices sing and swing. OH OK consists of Linda Hopper (lead voice), Lynda Stine (bass, voice, and also the sister of Michael of R.E.M.), and David Pierce (drums). They recently added guitarist David Thompson two weeks ago to flesh out their live sound, a task he does well without overpowering the rest of the band. OH OK are from Athens, GA (where else?) and have been together about 1 1/2 years. They have received national attention (including a mention in a recent People magazine article) following the release of their WOW mini-album EP on DB Records earlier this year. Quite an impressive achievement for a band in which none of the players had previous musical experience and would "just make up patterns" not knowing what would click. OH OK were the out-of-town guests at this year's Alternative Jam, and many considered them to be the hit of the evening. N.I.R. talked with the band members afterwards and found them to be a really terrific bunch of people, cutting up, enjoying the Jam, and being even more pleasant than their music.

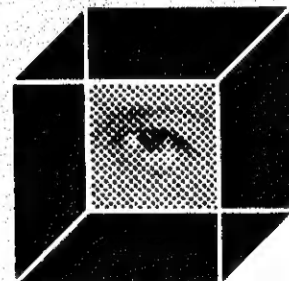
You'll be delighted to know that good things are beginning to happen for the band.

They recently opened for the Psychedelic Furs in Atlanta, and should be returning from a date at New York's Peppermint Lounge by the time you read this. OH OK plan to go out to California following their return from New York. "We're really looking forward to it," says Linda. "My Mom can appreciate us now!"

Of course, they aren't superstars yet. Linda must still work at a KINKO'S in Athens in between dates, but she confesses that it does have its advantages: "We get all the press kits we want for free." Linda likes Athens: "There are a lot of people there for school. It's a wonderful place still, but it's getting a little jaded. Still, you can pretty much do what you want and not get stared at."

What does the lovely Linda think of the great state of Tennessee? "I like Tennessee. It's got a neat looking landscape," she says, going on to say that the band really enjoyed playing at the Jam. She also wanted us to be sure to credit Jack Emerson for all his help in setting the whole thing up, and thank everybody for showing up and showing them a good time. Consider it done. Hopefully, OH OK will return here in the not to distant future to bop with us again. Until then, I highly recommend checking out their 4-song WOW EP, available at Cats Records or direct from DB Records, 432 Moreland Avenue NE, Atlanta, GA, 30307.

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RETURN OF



AN INTERVIEW WITH TOM GRAY -AND-

Mega-Rockers the BRAINS returned to Cantrell's last month to play their riveting, driving rock and roll for a somewhat cool (the heat wasn't working again) but certainly enthusiastic crowd. The BRAINS, from Atlanta, are no strangers to Nashville, having played here many times in the past. The group was definitely up for the evening, and connected solidly on every song, resulting in one of the best shows I've ever seen them do. Tom Gray's keyboard melodies and vocals came across strongly while Rick Price's guitar and Keith Christopher's bass pumped out the riffs and Mauro Magellan's determined drumming powered the band ever onward. They played much material from their two Mercury albums (The Brains & Electronic Eden) and the recent Dancing Under Streetlights EP, but some of the best parts of the show were new, unreleased songs (some featuring Rick on lead vocals) we can only hope will show up on vinyl in the not too distant future. N.I.R. talked with Tom Gray after it was all over and here's what all was said:

NIR: Tell us something about your drummer, you'd just added him before you played at Spanky's this last summer...

TOM: His name's Mauro Magellan and he's great. He's from Brazil, he was born in Rio. He's worked out very well...

NIR: I've got to ask you about the group's name. How did you come up with it?

TOM: It came from a guy named Alfredo Villar...

NIR: Used to play with the FANS? (The Fans were a terrific Atlanta group; they played "new music" before people realized there was anything wrong with the tired old stuff they were listening to...)

TOM: Yes! You know Alfredo, good. Alfredo talked me into forming the band. I went to New York with the Fans in about '77 or '78 and just hung out and said: "God, this is great! This is just what I want to do." So Alfredo talked me into it. When we went back to Atlanta he told everybody: "Tom is forming a band and it's going to be called 'The BRAINS'." So when we started getting the band together we already had the name, and it pretty much stuck.

NIR: How is the new EP doing?

TOM: It's doing okay, getting picked up at radio stations. Sales had kind of peaked, and then dropped off, but then the video of "Dancing Under Streetlights" got picked up by MTV a couple of weeks ago so sales are starting to pick up again.

NIR: Do you have any recording plans now?

TOM: Not really that I can talk about. It's all kind of vague right now. We want to do it right... I'm sure we'll have a record out one way or the other, but we just want to make our best deal.

NIR: So in the meantime you're touring?

TOM: Yeah, I guess you could call it a tour. We're just trying to keep working as much as we can, and since we don't like to play in our home town more than once a month, that means we're constantly traveling. We left on January 12th and we've pretty much circled the South... We've done, I think, 12 dates in the last 13 days.

NIR: Where do you get your ideas for songs?

Like "Dancing Under Streetlights"?

TOM: That just kind of happened. Well, the chorus just kind of happened. The verses were kind of a concept; I was trying to do something with the verses. I'm not sure if I succeeded. I can never tell with my own stuff whether I've succeeded or not. Lyrics to me are a lot harder than writing music. I struggle with the lyrics... Lyric wise, the best songs to me are the ones that just happen. I just say things... I'll sit around and just start playing something at home and all of a sudden I'll just start singing something that just comes up from my subconscious or somewhere. It's a lot better than

forcing something. And also, I just love to use things from people around me. Just a line out of a conversation you hear people say or something. "Money Changes Everything", the first record we put out, came out of my neighbor's gossiping about somebody else.

NIR: What interests do you have aside from your music and the Brains?

TOM: Well, I like to read. I've got a home computer that's fun to play with... I've been writing some for the Atlanta Journal and Constitution's Sunday magazine section. It started out when I did a diary of just a band on the road, and it ended up being a cover story. Then I did an interview with Bob Moog, the guy who developed the synthesizer, not too long ago. He lives over near Asheville, North Carolina, which not too many people seem to know... I enjoy writing; that kind of stuff is a lot of fun for me.

NIR: Who came up with the idea for the video of "Dancing Under Streetlights"?

TOM: Basically, the band came up with the concept. We talked about things... We came up with lots of crazy ideas, some of which we tried, and some of which were too crazy to even try. It was pretty much a joint effort; we did the video ourselves. ... That was one reason we didn't want to stay with Mercury, they wouldn't give us any money to do a video or anything like that, no promotional money at all. We decided we were just going to do it ourselves, so we found a couple of people that had the video expertise that wanted to do it and had done one video of a local band before that we thought was pretty good. They pretty much volunteered their time...

NIR: It really looks nice. Very professional. It's a lot better than most MTV videos I've seen; it's broken up a lot and there's always something going on...

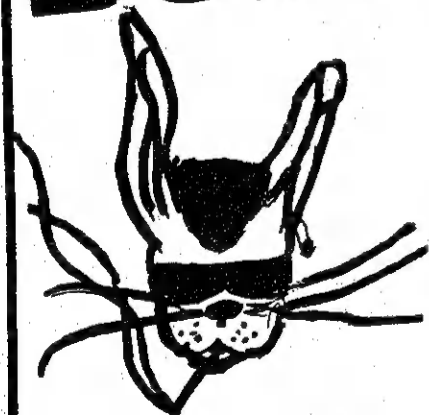
TOM: We used equipment borrowed from Channel 11 News in Atlanta. One of the guys was a Channel 11 news cameraman whose job was just to ride around the city in a Channel 11 car and shoot footage of this and that. He'd bring his camera home with him at night and then we'd go out shooting... The special effects on it we did down at CNN, Ted Turner's News Network. I did a switchoff with a guy who worked there, all kind of under the counter stuff. You gotta work with what you can find. We worked out a deal where the guy borrowed my synthesizer to use to do a bunch of the theme songs of the shows on CNN, and in exchange for that, we used a video effects generator which if you were to rent it would cost about \$500 an hour. That all worked out really well.

NIR: D.I.Y.

TOM: Yeah, exactly. That's always been our philosophy pretty much, if you want to do something, find a way.

THE

BUNNIES



FRI. FEB.

18

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